

Movie Makers

May-June, 2001

Volume 11 No. 3

The American Motion Picture Society

Sponsors of the oldest continuing Film/video Festival in the world.

Some Home Movies and Their Creator

Excerpted from

Home Movies – A History of the American Industry 1897-1979 by Alan D. Kattelle

The book may be purchased by going to the website: www.homemoviehistory.com

Perhaps the most remarkable record of all is that of a Canadian engineer/administrator, Jack Ruddell of Toronto. Ruddell's first movie camera was a little Cine-Kodak Magazine 8, which he took with him on a summer vacation in 1950. By the time he retired from active filming some forty years later, he had produced dozens of award-winning films that had been seen by thousands of people in Canada, the United States, Europe and Japan. In fact he had become so accomplished

that many of his films had found commercial outlets.

Ruddell was also an avid gardener, and not long after making his first movie he decided to attempt time-lapse photography of the blooming of flowers. The Magazine 8 was traded for a Bolex H-8, for its single-frame capability and with his own design of a variable rate timer, he made the first-time lapse film of flowers ever made in Canada. His accomplishment was aired on Canadian Television in 1952.

The following year Ruddell switched to 16mm, with a Bolex H-16 so he could record sound. The result was *Prelude to Spring* (1957); 536 feet, 16mm Kodachrome with magnetic sound on film. This was also a time-lapse study of opening flowers, synchronized frame by frame with the music of the ballet *Swan Lake*. The

film took four years to complete and was submitted to the 1957 competition, by this time under the aegis of the Photographic Society of America, where it was named one of the year's Ten Best. It went on to win major awards in Canadian, British, German, Italian and Japanese competitions. Ruddell advises that when he stopped sending it out to competitions it had won ten awards in seven countries.

After two more Ten Bests in 1959 and 1960, Ruddell entered a documentary, *Disneyland* (1963) 575 feet, 16mm Kodachrome with magnetic sound-on-film. This film took the top honor, or Gold Medal in the PSA contest, plus top awards from Canadian and Australian competitions. Ruddell's second Gold Medal came just two years later with

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Movie Makers

Dedicated to the interests of the Serious Motion Picture Maker.

**Vol.11 May-June 2001
No. 3**

MOVIE MAKERS is published bi-monthly on the 25th day of odd-numbered months by the AMERICAN MOTION PICTURE SOCIETY and features news and articles of interest to the serious motion picture maker, video or film.

Membership price per year is \$10.00, Canada \$12.00, foreign addresses \$13.00, all payable in U.S. funds or equivalent. Articles may be copied when the source is given. Back copies are available at .80 cents post paid.

**George W. Cushman
Founder,
1909-1996**

Matt Jenkins, Editor

The AMERICAN MOTION PICTURE SOCIETY is not connected with any other organization, society, club or association. The Society does not offer dual, club, nor group memberships.

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CALL FOR ENTRIES

The oldest continuously running festival in the USA, the "American International Film and Video Festival" is pleased to announce that the 72nd running of the contest will be held this year.

The history of this prestigious festival has been presented in previous issues of "Movie Makers" so we won't go into that at this time, but suffice to say, it has seen some excellent film and videos in its tenure.

The enclosed application form does not list the location of the showing of the winners of the festival though.

AMPS is pleased to announce that we are participating with SAVAC and the TBW (Ten Best of the West) for a joint festival to be held at Jackson Hole, in the magnificent state of Wyoming. All of us enjoy wonderful scenery, our videos speak of this often, and Jackson Hole is one of the prime locations in the United States. Located just outside of Yellowstone, the scenery is beyond pale.

We will include more information about this in future editions of "Movie Makers", but mark these dates on your calendar, October 11-14, 2001.

NAB Report

Another National Association of Broadcasters Convention took place yet again in Las Vegas. Apparently Las Vegas has the facilities to hold a convention of this magnitude.

Both CBS and NBC were absent from this year's convention. They have apparently dropped their membership from NAB over the Association's support of a rule that limits the number of stations an entity can own. Both NBC and CBS own and operate their own stations. ABC is still a member but limited its participation at this year's event.

The buzzword at the convention was digital. Everything was digital. And almost everything was highly expensive. Yes I said that almost everything was expensive. In my travels on the convention floor I came across some neat and reasonably priced booms and track systems for cameras. Designed and built by Microdolly Hollywood, the tracks looked fragile but they snapped together quickly and the dolly attached easily to the bottom of the camera tripod. When used properly, this equipment worked extremely well while being lightweight and portable. The basic dolly kit cost \$2,595. Visit the Microdolly Hollywood web site at www.microdolly.com.

Selecting Festivals

Matt Jenkins

"My work gets rejected more than its accepted." "The judges didn't get it!" "The judges didn't have anything positive to say." "I have no idea why my movie was rejected."

Festivaling can be a frustrating experience. So why do it? Documentary director and producer David Wittkower says its essential to enter festivals so your production can be seen and it adds clout to your name and your work. His documentary "Fire fight: Stories from the Front lines" placed in three festivals and has been screened in four. Wittkower indicates that there isn't any rhyme or reason to the festivals he selects to enter. However, he does admit that he does choose some festivals that he knows he doesn't have a chance to win. I have assembled a list of possible festivals I will or will not enter.

First a little background on the piece I am entering. It is a thirty minute documentary shot on SONY DV and edited in the AVID. Technical quality is excellent and the story holds up well. The story covers the design and building of a machine that generates electricity on the moon.

Commercially, this piece has done well. This documentary has aired on a few PBS affiliated TV stations, a couple of independent TV stations and on

local access around the country.

Central Florida Film and Video Festival www.cffvf.org
cut off date: ??

I am undecided on this festival. In their materials they claim to accept all entries but their promotional material appears to portray this festival in such a way that I don't think my production really doesn't fit into what they are expecting.

Black Maria Film and Video Festival <http://ellserver/njcu.edu/taebmff/default.html>
cutoff: ??

The name Black Maria was given to Thomas Edison's primitive film stage. This festival is hosted by a college in New Jersey. I entered my work in it. It was rejected. In examining the list of winners, I realize that over 90% of the winners were shot on film. And no judges comments either.

JVC Tokyo Festival www.jvc-victor.co.jp/english/tvfi/index-e.html

Cutoff: Early October
(for a review of this festival check out the September-October 2000 issue of "Movie Makers") Well that was the cut off date this past time around. Usually the festival cut off date is earlier- say July. I want to enter my production in the JVC festival but they have a time limit which my piece exceeds. I suppose I could cut it down, but then it may take away from the story.

Movies on a Shoe String
www.rochesterfilmfest.org
Cut off: Early December.

(For a review of this festival, check out the May-June 2000 issue of "Movie Makers.") I'm not entering this festival. While they do provide judges comments, I was disappointed by their comments regarding my last entry into their festival (for more on the judges comments, read "Why Did It Win, Why Did It Lose?" in the July-August 2000 issue of "Movie Makers.")

Slam Dance www.slamdance.com

Cut off: Early October
(For a review of this festival, check out the March-April 2000 issue of "Movie Makers.") I want to enter my production in this festival. However, I believe they are trying to be the next Sundance festival. They even say that it is statistically easier to be accepted into Sundance than into Slamdance

Atlanta Film and Video Festival
web:??

Cutoff: Early February

I think this is another festival that is going "big time." They offer workshops and have a newspaper they put out during the year. I did enter it and I did get rejected. No judges comment either.

American International Film & Video Festival

Web site: forth coming.
Cutoff: August

I can't enter, I am overseeing the judging!

To Tell the Truth Part III

Stan Whitsitt

(Editor's note. This is part three of a presentation originally given at the 1994 SCCA-TBW-SAVAC & AMPS Convention. It also appeared in the September-October 1994 Panorama. Thanks to Stan Whitsitt for its publication here.)

Try to maintain your artistic integrity. Film can be a tricky medium. A producer should not be guilty of helping his story along with sneaky visual trickery. The current crop of film makers, both in film and television employ on a large scale what they call "cineme verite" or "tele verite." Seeing much of today's television pictures, one wonders if the tripod makers have been banished to Mars. To you and me, having learned our craft in the old days under the old rules, current methods of camera work can be unsettling, to say the least. Ill-composed hand held shots, swish pans, trombone zooms, jump cuts, MTU cuts, and out of focus shots, give the viewer a bad case of "swim head." They can call it cinema verite or any other esoteric term they can dream up, but to you and me it is still

sloppy technique, or translated into barnyard English, "CRAP!" If a film has been made to educate or inform, the audience should not be dazzled, or confused by technique, but should be fully occupied with what the film has to say. The new camcorders are so loaded with "bells and whistles" it is a temptation for the filmer to work all those wonderful gimmicks into the movie...usually to the detriment of the story.

This is not to say you should not make such a film. If you like to experiment...and it is fun...keep the picture short. Such little films can fly as abstract art in contests, and do well. There is no reason a documentary should always be ponderous and pontifical.

Much of documentary work consists of conducting interviews. The advent of the camcorder has made this so much easier than it was with film. Interviewing technique can make a tremendous difference in your finished product. In your preparation for an interview, it is wise to review the questions you plan to ask. Frame questions that require a relatively detailed answer. A series of questions that can be answered by "yup" or "nope" might make for a rather dull (and short) interview. Some people are not particularly good at interviewing, in which case you might want to edit out the questions asked, and present the answers only, as a narrative,

rather than a question and answer session.

Documentary work often deals with unglamorous subjects, but that is no excuse to ignore aesthetic aspects when dealing with them. In reference to creative treatment of material, Flaherty had this to say about one of his later films in 1948. The film was "Louisiana Story." He wrote "The story was built around a derrick that moved silently and majestically in the wilderness, as it probed for oil beneath the watery ooze of the swamps. After a time it would move on, leaving the land as untouched as before it came. We worked day after day, shooting reams of stuff, but somehow we never could seem to make that pesky derrick come to life. Then we hit on it. At Night! That's when it was alive! At night with the derrick lights dancing and flickering on the dark surface of the water, the excitement that is the very essence of drilling for oil, became visual."

You, like Flaherty, should look for the creative touches that will enhance the film without minimizing the subject. Strive for such aesthetic measures as including relevant backgrounds, or at least, non-distracting backgrounds. Look for the things that can add a touch of humor, like Flaherty's Eskimo trying to taste a phonograph record.

Now for some final thoughts. The documentary was made to

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Objective Judges Speak

No. 15 - November, 1993

George Cushman

The following consist of comments heard by objective judges.

"That is one of the best films we've seen because it moved. Once the action got started, it never let up. That guy knows when to cut."

"This was an unusual treatment because you were swept into its premise without realizing it was working on you that way."

"Great work in this last video. The action was so smooth, yet there were lots of cuts."

"This picture ended too soon. Makes up for those that go on and on seemingly forever."

"Entwining two plots and keeping each easy for the audience to read is rare for a novice to try, but this was well done."

"For once we have heard a musical background that was paced the same as the picture."

"Few guys use sound, but this fellow did. That sound of the barking dog told us what the picture didn't"

"This one was a little long, but I give the maker credit for solving all the problems he presented."

"This started out to be a dialog picture, but once the action started, it continued at a rapid clip."

"Pacing was slow in this travel film, matching the gait of the natives and giving the audience time see what's in each scene."

"I can't believe this little jewel lasted 25 minutes. It seemed more like ten."

"A good little plot, well worked out, told clearly, and no question after the end. I wish more movies could be like this."

"Nice to see one sequence after another. No single shots."

"This fellow must have used a rather complicated story board. Not only is the action smooth but so is the pictorial quality. Excellent composition in every scene."

The UNICA FESTIVAL

Enclosed in this month's issue is an entry form for the UNICA festival. The purpose of UNICA is:

1. To promote video and film making as instruments of international communication.
2. To support international cultural cooperation.
3. To represent its member federations at UNESCO.
4. To achieve recognition for the independence and freedom of expression of member federations.

UNICA began its First International Amateur Film Competition in Brussels, Belgium in 1931. Five countries participated. A UNICA film festival is an annual event that takes place in a different country and now has over 35 countries participating. The United States is a member. The *Movie Makers* September-October 2000 issue has more about UNICA. Or visit their web site at <http://www.knoware.nl/users/unica>.

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order for the amateur. In filming reality the amateur can produce work that looks as good as that of professionals. In scenarios that an amateur does not have access to skilled writers and trained actors so 99% of amateur scenarios look amateurish.

All documentary work need not be of social significance. With the variety of types of documentary films and the multiplicity of subjects and themes, it is within the ability of every sincere movie maker to produce simple powerful things close to home, no matter where home happens to be.

A good documentary will show both the negative and positive aspects of a story. By highlighting enough positive points, one can include the negative details without being accused of producing a "hatchet job." This also enables the piece to have a heightened sense of reality.

One must not discount personal bias which can often creep into a work. To much stress placed on the negative can result in a "hatchet job," while covering only the positive aspects gives us a "whitewash." The honest film maker will always strive for balance in his presentation.

Let's face it! Reality is not all pretty. There are rough edges which help shape all experience.

To tell the truth, the documentary film is a genre made to order for the amateur.

What is an Amateur?

Matt Jenkins

Filmmaker Robert Rodriguez (El Mariachi, Desperado, From Dusk to Dawn) believes that if you think you are a filmmaker then you are a filmmaker.

At the other end of the spectrum, one of my textbooks states that if you use the tools of the trade as your primary source of income, then you are a professional. Does being a professional mean you work for "Hollywood?"

I think that I, and many of us out there, probably fit in somewhere between these two viewpoints.

It is my contention that the term "amateur" has gained a negative connotation; meaning to be an amateur means the work is less than polished or "professional" looking.

In producing my latest documentary, I interviewed a producer of movies on video and he is in agony over the fact that he is not considered a professional. Actually, I'm not sure if he cares if he's called a "professional." He cares about his work being taken seriously and his work being treated as a legitimate

entertainment alternative.

Of course, movies shot on video, and low/no budget productions will never have the slick "Hollywood" look of a multi-million dollar production, but that doesn't mean these productions aren't worthy. There are those of us who shoot low budget productions but want them to be experienced by as large as possible audience. Our "mission" is different than people who produce videos to only be experienced by family and friends. In fact, and this was my original complaint, people who only shoot for themselves and are not concerned about the larger audience, do not consider people who shoot low/no budget but for a large audience to be amateurs. And of course the big budget producers do not consider us to be professional. So we find that we are dismissed from many amateur and professional festivals and struggle to have our work experienced.

Don't misunderstand me, I believe that those who want to shoot for fun and only for themselves should do it, and Hollywood movies will always be produced, but I want to take my place as well. In Asian countries, shot on video movies are routinely produced and considered as quality entertainment.

(Continued from page 1)

The Settlers (1965); 1,000 feet, 16mm Kodachrome with optical sound-on-film. This ambitious film which took three years to complete, used amateur actors recruited from his circle of friends, and told the story of two pioneering settlers on an Ontario farm about 1835, with all the attendant trials, failures, and successes. This film won two awards in Canada, two in England, and one each in Switzerland, Australia, and South Africa.

Having entered *The Settlers* in amateur competitions all over the world, Ruddell in 1977, offered it to Coronet Films, an American film distributor who kept it in stock for about seven years, and paid the filmmaker a modest royalty on each print sold. This was actually not Ruddell's first venture into commercialism; beginning in 1957 he found a number of ways to make his hobby help pay its way.

Well-made films of resorts or lodges could be exchanged for accommodations; travelogues could be traded for free travel or could be rented out at television programs.

In 1965 Ruddell, now vice-chairman of the Motion Picture Division of the PSA was asked to conduct a group of PSA cinematographers on a six-week world tour, stopping in Holland, Turkey, Iran, In-

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dia, Kashmir, Nepal, Thailand, Hong Kong, and Japan. Ruddell made a feature length film of the tour that was widely shown.

Having acquired a taste for world travel, Mr. And Mrs. Ruddell organized and conducted a group tour of East Africa's game parks and of Morocco, which resulted in a film which was traded to Alitalia for two free tickets good for any place on the line's system. And after retiring from Canada Packers, the Ruddells set off on a ten-week filming tour of Rome, India, Sri Lanka, Singapore, Bali, Australia and New Zealand, all on the Alitalia passes. The films made of

Singapore and New Zealand were accepted by a distributor for Canadian and American distribution. The film made in Bali was entered in the 1986 PSA competition, and won Jack his last Gold Medal. Ruddell's most recent film is Sri-Lanka (1992); 865 feet, 16mm Kodachrome, with magnetic sound on film; a documentary on this beautiful but troubled island before its troubles began.

With such a background, it is not surprising that Ruddell has been very much in demand as a speaker, and between 1958 and 1982 he delivered forty-seven lectures, illustrated with films, to organizations ranging from the University of Toronto to the

Kodak Camera Club (Rochester) on subjects from time-lapse photography to wedding photography. Ruddell has also authored numerous articles on various aspects of cinematography that have appeared in Bolex Reporter, The PSA Journal, Popular Photography, and other publications.

What the Amateur Cinema League began as the rather humble Ten Best Competition in 1930, had evolved under the aegis of the Motion Picture Division of the Photographic Society of America into the American International Film Festival and in 1979 that organization elected to hold a 50th Anni-

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Upcoming Festivals

Close Date	Festival Name and address for forms	Open to:	Subject	Format	Time Limit	Entry Fee	Award	Show Dates
7/7/01	Cotswold Int'l & Video Festival, %Lee Prescott, 37 Canberra, Stonehouse, Gloucestershire, England GL10 2 PR e-mail: leepres@anglovideogxy.demon.co.uk	A	G	PAL	20 min AB 30 min G	\$13A \$8 B \$19G	TUVW Note 2	9/14-15
7/26/01	PSA Video Int'l 2001, % Jerry Turk, 12916 Autumn View Dr., St. Louis, MO 63146	A	G	M	20 min.	\$10 \$12 out of USA	VW	9/26/01
8/31/01	72 ND American Int'l Film & Video Festival % AMPS, 30 Kanan Rd., Oak Park, CA 91377 e-mail: rgaretson@aol.com	ABC D	Open	HJLMN OPQ	30 min	\$10 \$8 add'l entries	UV	10/11-14
8/15/01	SAVAC Int'l Movie Contest, % Bob Makara 264 Hamilton Ct., Grosse Pointe Farms, MI 48236 or e-mail: remakara@yahoo.com	ABC	Open	HJMNO P	20 min	\$10 xx \$20 yy	UV	10/10-14/01
N/A Not Announced or not available								
ALL FORMATS ARE NTSC UNLESS OTHERWISE NOTED								
A Amateur B College Student C Hi Sch or Grade School	D Independent E Com'l F Restricted	G Open	H S 8 J 16mm K Other L 3/4" M VHS	N SVHS O 8mmvid P Hi 8 Q MiniDV	R Regional S exceptions T Cash U Trophies	V Certificates W Other Award X Approximate Y It varies	xx Members yy Non Member zz	

Note 1 Within the USA, entry forms can be obtained from Roger Garretson (see pg 2 for address or e-mail)

Note 2 Category A and Category B, first place £100, second place £70, third place £40 Overall Best Film in Festival £150
"Best of British" Film prize £75

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versary Festival. The chairman of the 50th Anniversary Festival Committee was George Cushman. The Festival program listed the Ten Best winners for each annual competition beginning in 1930. The program also noted that only five filmmakers had won the sweepstakes award twice; that only four persons had placed two films in the Top Ten in one year; and that only three had won as many as seven Top Ten Awards. Jack Ruddell's name appeared in all three of those special niches. The program also noted that a Special Award was to be presented at the Festival: "All Time Festival Champion"; the recipient? Jack Ruddell.

APPLICATION FOR MEMBERSHIP AMERICAN MOTION PICTURE SOCIETY

I Would like to Join the Society:

Dues USA: (includes - Movie Maker) \$ 10.00

Dues Canada: (includes. - Movie Maker) \$ 12.00

Dues-Foreign: (includes - Movie Maker) \$13.00

Enclosed _____

NAME: _____

ADDRESS : _____

CITY, STATE, ZIP: _____

E-MAIL ADDRESS: _____

Mail to: AMPS, 30 Kanan Rd., Oak Park, CA 91377-1105

Jack Ruddell is the sponsor for the "Best Editing" Award in the AMPS contest

From:
American Motion Picture Society
30 Kanan Road
Oak Park, California
91377-1105



Dr. Matt Jenkins-Comm. Dept 06/01/01
2800 W. Gore Cameron University
Lawton OK 73515

For Committee use. Received _____ Check Amt \$ _____ Acknowledged _____ Award _____ Entry # _____

**2001 INTERNATIONAL AMATEUR MOTION PICTURE FESTIVAL
SOCIETY OF AMATEUR VIDEOMAKERS AND CINEMATOGRAPHERS**

Convention in Jackson, Wyoming, October 11-14, 2001

—(Use separate form for each movie entered. This form may be copied.)—

Name of Entrant (Individual or Group/Club, to be used on award) _____

Street Address _____

City _____ State/Province _____ Postal Code _____ Country _____

Phone _____ E-Mail _____ Fax# _____

Production Title _____

Running time (Maximum 20 minutes including titles) _____ min. _____ sec.

Completion Date (Must be after October 11, 1996) _____

Format must be one of the following. Please circle one: VHS S-VHS 8 mm video HI-8 video 16 mm film Super 8 film

Video sound must be one of the following. Please circle one (not two): Normal (linear) HI-FI Silent

Film sound must be one of the following. Please circle one: Optical track Magnetic track Silent

Type of Movie. Please circle all that apply: Story Comedy Tragedy Mystery Illustrated song or poem Drama Travel

Documentary Instructional Nature Animation Experimental Event Movie Family Other _____

All entries which are selected for showing will be copied to VHS or Super-VHS and be shown in that format.

I do ___ do not ___ consent to copying my entry to videotape by SAVAC for distribution to members ___ and others ___

I do ___ do not ___ want to receive judges' comments on my entry.

Entry fees must be in United States funds made out to SAVAC.

SEND YOUR ENTRY(IES), PAYMENT(S) ENTRY

FORM(S)

IN THE SAME PACKAGE TO ARRIVE BETWEEN

SAVAC member first entry \$10 _____

JUNE 1 AND AUGUST 15, 2001. ENTRIES ARRIVING

Additional member entries (each) \$5 _____

AFTER AUGUST 15 WILL NOT BE ACCEPTED.

**Nonmember first entry \$20 _____

SEND TO: BOB MAKARA

Additional nonmember entries (each) \$10 _____

264 HAMILTON COURT

*Return postage (each) \$5 _____

GROSSE POINTE FARMS, MI 48236

Please indicate disposition of your entry after the Festival:

*Return to me, postage is enclosed _____ I will pick up at Convention _____ Do not return _____

I have read the SAVAC 2001 contest rules on the other side and agree to be bound by them. I understand that noncompliance with any of the rules may result in disqualification.

Date _____ Signature _____

** I wish to become a SAVAC "Instant Member" and have enclosed a second check, made out to SAVAC, for \$25.00 to cover dues from this date to August 31, 2002 (\$35.00 to include a second member in same household). I understand that this "Instant Membership" allows me to pay reduced "SAVAC member" category Festival entry fees, puts me on the SAVAC magazine mailing list and gives me all the rights of SAVAC membership except eligibility for the Oscar Horowitz Memorial Award in 2001.

Date _____ Signature _____

**INTERNATIONAL AMATEUR MOTION PICTURE FESTIVAL
SOCIETY OF AMATEUR VIDEOMAKERS AND CINEMATOGRAPHERS
RULES - 2001**

- 1 The contest is open to all amateur movie makers everywhere who create non-commercial motion pictures as defined below.
- 2 Each entry must be a non-commercial motion picture made for pleasure and/or creative satisfaction by a club or individual producer who had no financial or commercial objective for making the movie; that has not been the basis for any commercial agreement; has not been subsidized, sponsored, or granted finances by any private, public, government, or charitable organization(s); was not made as a "showcase" to advance a professional career; and was not made as a part of a degree program during a course in motion picture production at a college or university.
 - 3.1 Best Motion Picture Awards, the number to be decided by the judges, will be given to those movies judged worthy.
 - 3.2 The Oscar H. Horovitz Memorial Award will be presented to the best motion picture by a SAVAC member of at least a year's membership.
 - 3.3 Honorable Mention Certificates may be given to those movies which the judges consider excellent but not "best".
 - 3.4 The judges, at their discretion, may award special prizes for separate aspects of movie making.
 - 3.5 Any entry may win more than one award.
 - 3.6 The name which appears as entrant on the entry form will appear on any awards.
- 4.1 Entries must have been completed after October 11, 1996.
- 4.2 Video entries may be in VHS, S-VHS, 8 MM. or Hi-8 format. Video sound may be in Standard (normal, linear, mono) track or Hi-Fi but not both.
- 4.3 Film entries may be in 16mm with sound on optical or magnetic track or silent; or Super 8 with sound on stripe or silent.
- 4.4 To protect your video material, provide a leader of at least 30 seconds of black, color bars or graphics. Film entries should have 6 feet of leader.
- 4.5 Do not send original or edited master tapes.
- 4.6 Motion pictures which have previously won a SAVAC contest award of any kind are ineligible to enter. Motion pictures that failed to win in a first attempt may be entered again one time only.
- 4.7 Entries may not contain "Award" leaders.
- 4.8 Each entry must be on a separate cassette or reel with no other material and must have a separate entry form. Copies of the form are acceptable.
- 4.9 Title, name, address, and completion date must be on each tape, film, or container.
- 5.1 All entries must be available for exhibition at the annual SAVAC convention in Jackson, Wyoming, on October 11-14, 2001.
- 5.2 SAVAC reserves the right to copy any or all entries for exhibition and/or educational purposes.
- 5.3 The producer is responsible for all necessary copyright clearances for material used in the entry.
- 6.1 Entries for the SAVAC 2001 Contest will be accepted from June 1 to August 15, 2001. Entries arriving after August 15 will not be accepted.
- 6.2 An entrant may enter no more than three entries.
- 6.3 Entries should be mailed First Class, Priority Mail, or equivalent. Do not send entries by United Parcel Service, registered mail or any way that requires a signature. Receipt of entries will be acknowledged promptly.
- 6.4 Entries which are to be returned to the sender should be in packaging which can be reused or with return packaging enclosed with the entry.
- 6.5 SAVAC will return entries only if the return postage fee has been paid.
- 6.6 SAVAC will forward entries to other festivals or contests only if suitable forwarding packaging, properly addressed is enclosed with the entry and the return postage fee has been paid.
- 6.7 SAVAC will exercise reasonable care in the handling and use of all contest entries. Nevertheless, neither SAVAC nor its agents will be responsible for loss or damage to entries.
- 7.1 All entries will be judged in the format submitted. Those video and film movies chosen for showing may be copied to VHS or Super-VHS and be shown in that format.
- 7.2 Entries will be judged by a panel of several judges, all of whom are accomplished amateur movie makers with years of experience. The panel reserves the right to prescreen all entries. The panel's decisions will be final. There is no appeal.
- 7.3 Winning movies will be announced at the Convention. Winners will also be published in *The SAVAC Monitor*. Entrants wishing a copy of the judging results should provide a SASE.

(This form may be copied)



UNICA

UNION INTERNATIONALE DU CINEMA NON PROFESSIONNEL

MEMBRE DU CONSEIL INTERNATIONAL DU
CINEMA ET DE LA TELEVISION A L'UNESCO

renvoyer à: return to: zurücksenden an:	UNICA 2001 Box 584 EST-11002 TALLINN Estonie	envoyer un exemplaire (jaune) à: UNICA send a copy (yellow) to: eine Kopie (gelb) an:	v. Weerden Poelmanstr. 233 NL-6417 EM HEERLEN Pays-Bas
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avant / before / vor dem: **31 - 05 - 2001**

N.B.: en cas de retard, l'inclusion des films dans le programme n'est pas garantie

Please note: if entered too late, the inclusion of the films in the programme is not guaranteed

Achtung: Wenn Filme zu spät angemeldet werden, kann Aufnahme ins Programm nicht garantiert werden

Concours annuel de l'UNICA 2001 Annual competition of UNICA 2001 Jährlicher Wettbewerb der UNICA 2001

Bulletin d'inscription - Entry Form - Anmeldeformular

Nom et adresse de la Fédération - Name and address of the Federation - Name und Adresse des Landesverbandes:

American Motion Picture Society 30 Kanan Road USA-OAK PARK, CA 91301-1105	temps de projection max., y compris pauses entre films de 4 min.: max. projection time, incl. 4 minutes breaks between films: max. Vorführzeit, inkl. Pausen von 4 Minuten zwischen Filmen: 60 Min.
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ordre de projection / projection order / Vorführ Reihenfolge: ☐1 ☐2 ☐3 ☐4 ☐5 ☐6 ☐7 ☐8 ☐9

☐ Jeunesse (< 25 ans / years / Jahre)

☐ Film d'école de cinéma / Filmschool Film / Filmhochschulfilm

Titre de la vidéo - Title of the video - Titel des Videos:

Original:
Français:
English:
Deutsch:

Nom de l'auteur - Name of the author - Name des Autors:

☐ Film déconseillé aux enfants - film not suitable for children - Film für Kinder nicht geeignet

☐ j'accepte / I agree / ich akzeptiere:

en cas de sélection, que la vidéo soit conservée pour la cinémathèque de l'UNICA

that the videotape -if selected- may be kept for the UNICA film library

dass das Videoband ggf. behalten werden darf für das UNICA Filmarchiv

Motif, si non: / Reason, if not: / Grund, wenn nicht:

j'accepte le règlement du
concours:

I agree with the regulations of
the competition :

ich stimme den Wettbewerbs-
bestimmungen zu:

signature:.....
(Président de la Fédération)

signature:.....
(President of the Federation)

Unterschrift:.....
(Präsident des Landesverbandes)

FICHE TECHNIQUE - DATA - DATEN:

FILM - SCHMALFILM		VIDEO	
pas accepté en 2001 not accepted in 2001 nicht zugelassen in 2001		Système - System: <input type="radio"/> VHS <input type="radio"/> compact <input type="radio"/> S-VHS <input type="radio"/> compact <input type="radio"/> DV <input type="radio"/> mini <input type="radio"/> DV-cam <input type="radio"/> Betacam SP	Son - Sound - Ton: <input type="radio"/> parallel <input type="radio"/> hi-fi: <input type="radio"/> gauche - left - links <input type="radio"/> droit - right - rechts <input type="radio"/> mix
durée - length - Laufzeit: minutes / Minuten		Norme - Norm: <input type="radio"/> PAL <input type="radio"/> SECAM <input type="radio"/> NTSC pref./Vorzug: PAL	Début - Start: sec / Sek dès le début de la bande vidéo from the start of the videotape vom Anfang des Bandes

TEN BEST OF THE WEST

Contest Entry Form for 2001

(Use separate entry form for each film submitted)

I hereby submit the following film/video for consideration in the TEN BEST OF THE WEST Contest for 2001

Title of Film/Video: _____

SPECIAL INSTRUCTIONS (Specify and check all that apply)

Film: Format: ☐ 8mm ☐ Super8 ☐ 16mm

Projection speed: _____ frames per sec Screen time: _____ minutes

Sound: ☐ magnetic ☐ optical

Video: Format: ☐ VHS ☐ S-VHS ☐ 8mm ☐ Hi8 ☐ Mini-DV (Speed SP only)

Sound track: ☐ Normal (mono, linear) ☐ HiFi (stereo)

My submission of the above film/video acknowledges my acceptance of all Contest Rules, especially 7 & 8.

Date _____

Entry fee (1 or 2 entries) US or Cdn \$ 10.00

Signature of entrant _____

Return postage (\$5.00) US or Cdn \$ _____

Clearly printed name of entrant _____

Total amount enclosed US or Cdn \$ _____

Street or rural route _____

City _____ State/Prov _____ ZIP _____

Telephone _____

For TEN BEST OF THE WEST Committee use only
Entry returned by _____
Date _____

Make all checks payable to "VANCOUVER VIDEO PRODUCTION CLUB"

ALL FEES IN US or CANADIAN DOLLARS

FINAL DAY FOR RECEIPT OF ENTRIES IS SEPTEMBER 11, 2001

THE TEN BEST WINNERS AND HONORABLE MENTION MOVIES WILL BE SHOWN
AT THE

SAVAC / TBW CONVENTION

JACKSON HOLE, WYOMING

OCTOBER 11-14, 2001

Shipping label

CONTENTS: MOTION PICTURE FILM/VIDEO

From:

TO:

TEN BEST OF THE WEST

c/o Lou Lanser

3870 W. 21 Ave.

Vancouver, B.C., CANADA, V6S 1H4

Return label

CONTENTS: MOTION PICTURE FILM/VIDEO

From:

TEN BEST OF THE WEST

c/o Lou Lanser

3870 W. 21 Ave.

Vancouver, B.C., CANADA, V6S 1H4

TO:

TEN BEST OF THE WEST

46th Annual Film/Video Competition

Sponsored By

Vancouver Video Production Club (VVPC)

COMPETITION RULES, 2001

1. The Contest is open to any amateur filmer, whose legal home address is in any of the following States or Provinces: Alaska, Arizona, Arkansas, California, Colorado, Hawaii, Idaho, Iowa, Kansas, Louisiana, Minnesota, Missouri, Montana, Nebraska, Nevada, New Mexico, North Dakota, Oklahoma, Oregon, South Dakota, Texas, Utah, Washington, Wyoming, British Columbia, Alberta, Saskatchewan, or Manitoba.
2. The Contest is held in October, 2001.
3. All films must be in the hands of the Contest Chairman on or before September 11, 2001. The term "Films" herein includes film and video media.
4. Films entered into the contest shall not be held for more than 45 days after closing date for entries without the permission of the owner of the film.
5. The VVPC will present a Certificate of Merit to each contestant whose film is selected as being among the Ten Best. An award will also be given for the most humorous entry, whether or not it places in the Ten Best. Honorable Mention Certificates may be given for films judged excellent, but not one of the Ten Best. All contestants will be given the judges' comments, and a complete list of all entries with the names of their producers.
6. No film shall be duplicated or copied in any way without the written permission of the owner of the film.
7. All Films entered shall be considered to have been amateur in intent, shall have been made solely for fun and pleasure with no profit motive in mind, and shall not have been subsidized in any form. Films made during a course of study in film or video production in a college or university leading to a degree are not eligible.
8. Films entered may not contain professionally made titles or effects, nor may the sound be recorded by professionals in the field. Additionally, the producer must not receive payment, nor make payment to others for work on the film. (Laboratory processing, duplications, magnetic striping, or printing of optical tracks are acceptable.) Any professional (copied or purchased) footage used must not exceed 10% and must be acknowledged in the credit titles. If, after the contest, it is found that the producer's statements are erroneous in regard to amateur intent or financial assistance, the award will be recalled. The recall and the reason for the recall are to be published, and all associations or clubs are to be notified.
9. The VVPC will inquire of each entrant, on the entry form, if the requirements of Rules 7 & 8 have been met.
10. Films by groups of amateur film/video club members may be entered in the Contest, providing all individuals connected with the film's production come under the status described in Rules 7 & 8.
11. Neither the VVPC nor the judges they select shall discriminate in any way on the acceptability of silent or sound, color or black and white, film gauge or video format, nor of classifications such as travel, documentary, scenario, special effects, or animation. Entries on video tape and film are equally acceptable in this competition. Film formats are limited to 8 mm, Super8, and 16 mm. Video formats are limited to VHS, S-VHS, Hi-8, 8mm, and Mini DV, recorded in the NTSC system in Standard Play (SP) speed. Video entries must be exclusively video originated. Each entry must be recorded on a separate video cassette.
12. All films entered shall have main, credit, and end titles and subtitles or sound, as may be required.
13. Films that have previously placed in a Ten Best competition or received Honorable Mention cannot be reentered.
14. No producer may enter more than two films in any one year.
15. The VVPC shall immediately acknowledge to the contestant, by card or letter, the receipt and arrival condition of the entry.
16. The entrant shall pay a fee of \$10.00, in either US or Canadian funds, which entitles entry of two films or two videos, or one of each. The entrant shall also pay return postage if the entries are to be returned.
17. Films are limited to a maximum viewing time of 15 minutes.
18. All sound films must be sound on film.

JUDGING

- A. The judges shall be asked to select what they consider to be the ten best films submitted and those eligible for any special award.
- B. The VVPC shall not impose on the judges any point or scoring system. The judges are to judge the films in a manner of their own choosing.
- C. The ten best films are not to be ranked in any order. All films shall be rated equally.
- D. In all cases, the decision of the judges is final.
- E. The names of the judges shall be published at the time the awards are made known.

Although all reasonable care will be exercised in the use and handling of entries, neither the TEN BEST OF THE WEST Contest Committee nor the VVPC will be responsible for loss of or damage to films or video tapes.

USE A SEPARATE ENTRY FORM FOR EACH FILM

FINAL DAY FOR RECEIPT OF ENTRIES IS SEPTEMBER 11, 2001

FINAL DATE
FOR ENTRY
August 31, 2001

American Motion Picture Society

presents
The AMERICAN INTERNATIONAL FILM & VIDEO FESTIVAL



72nd Consecutive Year

A separate form is required for each entry. Please print

Name _____

Address _____

City, State/Prov _____

Postal Code _____ Country _____

Title of your production _____

Running time _____ Amateur _____ Independent _____

Type: Documentary _____ Nature _____ Scenario _____

ALL VIDEO MUST BE IN NTSC ONLY

VIDEO VHS _____ SVHS _____ Hi8 _____ MiniDV _____

FILM 8mm _____ S-8 _____ 16mm _____

SOUND Optical _____ Magnetic _____ Tape _____

Return the judges comments? Yes _____ No _____

ENTRY FEE PER ENTRY

FIRST TAPE \$10.00

ADD'L TAPE(S) 8.00

RETURN POSTAGE _____

INSURANCE _____

Membership (USA) \$10.00 *

TOTAL ENCLOSED \$ _____

Payment must be made in U.S. funds. Checks, bank drafts, or money orders must be cashable at U.S. banks.

Make payable to:

American Motion Picture Society

The optional AMPS membership includes the "Movie Makers", a bimonthly newsletter

Entries without return postage will be placed in the AMPS library.

Special instructions _____

I have read the Festival Rules and Regulations on the back of this form and I agree to abide by them. I hereby affirm that all information I am submitting is true and correct. I understand that I am to pay return postage charges if I wish my tape or film returned and I have enclosed sufficient funds for that purpose.

Signed _____

From Matt Jenkins
16 NW Havenshire Circle
Lawton, OK 73505

To _____

From _____

To Matt Jenkins
16 NW Havenshire Circle
Lawton OK 73505

Mailing Labels

THE 72ND CONSECUTIVE
AMERICAN INTERNATIONAL FILM AND VIDEO FESTIVAL

DEFINITION OF CLASSIFICATION

AMATEUR -is composed of productions made solely for fun and pleasure with no profit motive in mind, have not been financed nor funded by an outside source, and have not been subject of any sales or rental agreement prior to entry in the Festival and have not been made as a part of a college course leading to a degree. No one working on any aspect of the production may receive pay for their services. Entries may be made by more than one person, such as a club, providing the non profit condition remains.

INDEPENDENT- is composed of productions that comply with Amateur, except have been financed or funded by an outside source and/or have been produced as a part of a college course leading to a degree.

ENTRY RULES AND REGULATIONS

1. The Festival is open to all motion picture makers through out the world. Previous entries may not be reentered.
2. Entries may be film or video tape. See the reverse side for formats allowed. All video entries must be in NTSC.
3. Entries may be on any subject.
4. Entries may be up to 30 minutes in length, including credits.
5. Trailers indicating previous awards must be removed.
6. Copyright clearances, when necessary, must accompany the entries.
7. Only one entry on a video cassette is allowed.
8. Entries which the Festival Committee considers risqué or pornographic in nature will be judged but will not be screened at the Festival.
9. Use a separate entry form for each entry. This form may be photo-copied or duplicated by any process.
10. This form must be enclosed with the contest entry.

ENTRY INFORMATION

1. Receipt of all entries will be acknowledged promptly.
2. While extreme care will be given to all entries, neither the Festival nor its sponsors can be responsible for damage or loss.
3. A list of the winning entries and their makers will be sent to each contestant.
4. The judges sheets will be sent upon request and enclosed with the return of your film/video when so indicated on the reverse side of this form.
5. Entries will be judged prior to and on the closing date for each class of entry. Entries not held for screening at the Festival will be returned promptly

and the winning entries returned as soon as the Festival screening has ended, .

Entries must be shipped postpaid with return postage enclosed. If return postage is not enclosed, the entry will be added to the Society's library.

Submission of an entry denotes acceptance of all Festival Rules and Regulations.

Unless the maker objects, this Festival may make duplicate copies of certain winning movies at it's own expense for non profit showing to amateur groups but the copyright remains the property of the movie maker.

FOREIGN ENTRY SHIPMENTS

1. Entries should be sent by air parcel post.
2. Ask your local post office what information they require from you for mailing your entry to our Festival. Foreign regulations vary within each country.
3. You might also ask your post office of any special requirements for return of your entry.

**THE FINAL DATE FOR ENTRIES IS
AUGUST 31, 2001**

All entries must be received by that date!

PRIZES AND AWARDS

Plaques for the 1st, 2nd and 3rd place winners.

Certificates for the remaining Top Ten Entries

SPONSORED AWARDS (Amateur only)

CATEGORY SPONSOR

Best Editing	Erma and Jack Ruddell
Best Story Picture	Skip and Irene Haag
Most Creative Entry	Rose Dabbs

OTHER AWARDS FOR.....

Best Cinematography	Best Experimental
Best Club Production	Best Foreign Entry
Best Documentary	Best Nature Entry